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on the 14th December, 1808; and at Berlin, on the 25th December, 1809. Till the other day, it had not been performed in Vienna since the 30th March, 1810. It may, perhaps interest the readers of the *Musical World* to know that the following was the cast at the period of its first production in the Austrian capital. Agamemnon, Herr Vogel; Clytemnestra, Mad. Milde; Iphigenia, Mdlle. Lauchner; Achilles, Herr Radichi; and Calchas, Herr Saal. On the present occasion, Herr Beck was Agamemnon; Mdlle. Benza, Iphigenia; Mad. Dustmann, Clytemnestra; Herr Walter, Achilles; and Herr Draxler, Calchas. On the first night Herr Walter was evidently indisposed, and unable to do justice to his part or to himself, but he came out very well at the second performance. The other characters were satisfactorily supported, except that of Iphigenia herself. Mdlle. Benza is admirable in light, joyous parts, but wants everything calculated to achieve success in lyric tragedy. By the way, there is a report that Gluck is the composer chosen to inaugurate the new Operahouse, the Emperor having ordered that the spectacular opera, "Armida," shall be performed at the opening. Mozart's "Zauberflöte" has been given with Mdlle. Siegestädt as Papagena. This young lady has long been a favorite in small parts and has now proved herself capable of satisfactorily undertaking more important ones. Not so successful was Mdlle. Wilde from the Breslau Stadtheatre, who appeared as the Page in "Les Huguenots." She was a decided failure. Mr. Adams did not display much feeling as Raoul, though he sang the music respectably. But what is the part of the young Protestant gentleman if not acted with spirit? Herr Rokitansky maintained his reputation as the roughest of Marcels, past, present, or future. In Verdi's "Trovatore," Herr Ferenczy made his re-appearance after an absence of several months. As far as it was possible to judge from one performance, his voice appears to have recovered its strength and quality; but whether the recovery is permanent is another thing. Throat-disease is not so easily cured. However, let us hope that in this instance the surgeons have really done their patient lasting good. It was said, some time since, that the manager of the Imperial Operahouse—whether Dr. Dingelstedt, or his predecessor, Sig. Salvi, the writer will not undertake to decide—had consented to produce Herr Bruch's "Loreley" on condition that Herr Bruch would incorporate with it the well-known *finale* left by Mendelssohn and, of course, omit his own. Whether Herr Bruch refused compliance, or the manager changed his mind, I do not know, but the probabilities are that Herr Bruch's "Loreley" will now be brought out as the composer wrote it.

Not long ago, Herr Knapp discovered in the lofts of the Burgtheatre, of which he is a non-dramatic member, a collection of old scores. He was informed that they had been lying there for many, many years. Glowing with the notion, and cherishing the wish, that he had come upon some unknown musical El Dorado, Herr Knapp rushed to Herr Esser, the *Capellmeister* at the Imperial Operahouse. Herr Esser immediately set about examining the mysterious collection. Alas! the scores were those of the regular stock operas by Lesueur, Persuis, Méhul, D'Alayrac, Catel, Grétry, Salieri, Gluck, Mozart, and Cimrosa, which used to be given at the Kärnthnerthor Theatre. On enquiry, it turned out that they had formerly been used there, and, when the theatre was let on lease, and ceased to be a government establishment, the scores, as Imperial property, were sent for safe keeping to the Burgtheatre.

Great efforts have been made lately at the Theatre an der Wein to restore what is here called "Spieloper," and in London "comic opera," to the place it once occupied in the estimation of the Viennese. The work chosen to inaugurate the experiment was "Des Teufel's Antheil—La Part du Diable." Mdlle. Geistinger was a charming Carlo Broschi. Herr Theodore Formes, however, was anything but a charming Raphael. It must be confessed that he acted well; nevertheless as singing, also, is required in opera, and Herr Formes has entirely lost his voice, his acting alone failed to convince the audience that the manager might not have found some artist more fitted for the part without expressly engaging Herr Theodore Formes, at a high salary, to perform it. Herr Formes appears to have felt himself that he was not a success, for he was content to let Herr Stampfer, the manager, cancel his engagement on payment of no more than 300 florins.

The manager, Herr Klerr, and the patentee, the Baroness Pasqualati, having at length patched up their quarrels, the Harmonie-theater re-opened its doors with "Die drei Küsse des Teufels," a one-act opera by Offenbach; "Karolina, oder ein Lied am Golf von Neapel," by G. zu Putlitz, music by P. Gumbert; and "Ein Kuss," by H. Wortill. "Die drei Küsse," etc., one of Offenbach's earliest efforts, was very favorably received. Herr Klerr conducted in person, and was warmly greeted on making his appearance in the orchestra.

The concert season bids fair to be a brilliant one. Herr Joachim will ere long be here, and a host of minor celebrities, also, have announced their intention of favoring the inhabitants of this capital. Herr Anton Rubinstein, who was known to the Viennese a quarter of a century ago as an "infant prodigy," began the campaign by a concert in the hall of the Musikverein. The programme was, naturally, of Anton Rubinstein, Rubinsteiny. There was Rubinstein's fourth Concerto with orchestra, in D minor; and there were songs by Rubinstein; and, last not least, there was a liberal amount of pianoforte-playing by Rubinstein. The ex-director of the St. Petersburg Conservatory performed, also, at the first concert of the Gessellschaft der Musikfreunde, when he selected Mozart's Pianoforte Concerto in D minor, and Liszt's "Don Juan" Fantasia. In the latter, he achieved anything but a triumph. The concert was more than usually interesting, from the fact of Herr Herbeck's re-appearance in the capacity of conductor. At the conclusion, Herr Herbeck received quite an ovation from the audience.

LEIPSIC.—The following pieces were performed at the fifth Gewandhaus Concert:—Overture to "Die Hebriden" and *finale* from "Loreley," Mendelssohn (Leonore, Mdlle. Magnus, from Vienna); Turkish March; Dervish Chorus; and Solemn March and Chorus from "Die Ruinen von Athen," Beethoven; three songs from "Fruen Liebe und Leben," Schumann; and C major Symphony, Schubert.—Herr Bilse has given two concerts which were extremely successful.

SIGNOR ARDITI has been elected a member of the Philharmonic Society, of London.

TOUJOURS AMOUR.

Prithee tell me, Dimple-Chin,
At what age does love begin?
Your blue eyes have scarcely seen
Summers three, my fairy queen,
But a miracle of sweets,
Soft reproaches, sly retreats,
Show the little archer thefe,
Hidden in your pretty hair:
When didst learn a heart to win?
Prithee tell me, Dimple-Chin!

"Oh!" the rosy lips reply,
"I can't tell you if I try!
'T is so long I can't remember:
Ask some younger Miss than I!"

Tell, O tell me, Grizzled-Face,
Do your heart and head keep pace?
When does hoary Love expire,
When do frosts put out the fire?
Can its embers burn below
All that chill December snow?
Care you still soft hands to press,
Bonny heads to smooth and bless?
When does Love give up the chase?
Tell, O tell me, Grizzled-Face!

"Ah!" the wise old lips reply,
"Youth may pass and strength may die;
But of Love I can't foretoken:
Ask some older Sage than I!"

UNPUBLISHED LETTERS OF FELIX MENDELSSOHN-BARTHOLDY TO FREDERICK SCHNEIDER AT DESSAU.

I.

MOST HIGHLY RESPECTED CAPELLMEISTER,—I venture to address myself on the present occasion immediately to you, because I wish to recall to your memory that some years ago I had the honor of making your acquaintance, a circumstance which you have probably forgotten. I must, however, now remind you of it, because I wish to make my request to yourself personally. You may, perhaps, have learned by the papers that I intend producing Sebastian Bach's *Passionsmusik*, a very fine and noble specimen of sacred music of the last century, and the performance will take place positively on Wednesday, the 11th March, in the rooms of the Singacademie. My question and request amount to this: Would you not mind the fatigue of the journey, and favor us with your company on the above-named evening, stealing a few days of your valuable time in favor of the old master, and by your presence lending additional lustre to our musical festival? Earnestly begging you to comply with my request, and anxiously hoping it may be fulfilled, I remain, with feelings of the deepest respect, your obedient servant,

FELIX MENDELSSOHN-BARTHOLDY.

7th March, 1829.

[There is no mention made of the place whence this letter was written, but it was probably Berlin.]

II.

RESPECTED FRIEND,—Receive my thanks for the above designation, which is so honorable for me, and also for your kind letter generally; it has caused me very great delight. Our friend Shubring has probably informed you at what an unhappy time it came to hand, and, in consideration of the